



GAUDENT IN COELIS

CHORAL MUSIC BY SALLY BEAMISH,
JUDITH BINGHAM & JOANNA MARSH

THE CHOIRS OF ST CATHARINE'S
COLLEGE, CAMBRIDGE

EDWARD WICKHAM

Gaudent in coelis

Choral Music by Sally Beamish,
Judith Bingham & Joanna Marsh

The Choirs of St Catharine's College, Cambridge
Edward Wickham *conductor*

About The Choirs of St Catharine's College & Edward Wickham:

'[...] splendidly performed by these exceptionally well-trained singers'
The Observer

*'St Catharine's [...] acquit themselves well in some tricky music
in the lustrous wood surroundings of the college's little chapel'*
Gramophone

Sally Beamish (b. 1956)		Judith Bingham & Charles Hubert Hastings Parry (1848-1918)	
1. Gaudent in coelis	[3:05]	15. Distant thunder	[5:13]
Joanna Marsh (b. 1970)		16. My soul there is a country	[3:51]
2. Lord, thou hast searched me and known me	[3:23]	Sally Beamish	
Judith Bingham (b. 1952)		St Catharine's Service	
Edington Service		17. Magnificat	[3:29]
3. Magnificat	[5:48]	18. Nunc Dimittis	[3:22]
4. Nunc Dimittis	[3:26]	Total playing time	[69:08]
Joanna Marsh			
Missa Brevis: Collegium Sanctae Catharinae			
5. Kyrie	[3:28]		
6. Gloria	[6:25]		
7. Sanctus & Benedictus	[3:29]		
8. Agnus Dei	[3:22]		
Sally Beamish			
Two Canticles			
9. Cantic by the Lax Pool	[3:24]		
10. Among the Sundered People	[3:21]		
Judith Bingham & Thomas Tallis (c. 1505-1585)			
11. The Spirit of truth	[4:05]		
12. If ye love me	[2:20]		
Judith Bingham & Samuel Sebastian Wesley (1810-1876)			
13. The darkness is no darkness	[4:06]		
14. Thou wilt keep him in perfect peace	[3:21]		



**Gaudent in coelis: Choral Music by
Sally Beamish, Judith Bingham &
Joanna Marsh**

This programme has no particular theme, unless the ambition to showcase something of the diversity, depth and ambition of contemporary British Church music can be regarded as a theme. Instead, it comprises three 'portraits' of composers to whom, over the course of a decade, the choirs of St Catharine's have consistently returned. In the cases of Sally Beamish and Joanna Marsh this has resulted in new work commissioned by the choirs; and most of the recordings presented here are premieres. The individual works are discussed in the notes below.

Sally Beamish (b. 1956)

1. Gaudent in coelis

This short anthem was commissioned by Sally Beamish for the Cathedral Organists Association, and first performed at their conference in Edinburgh on 8 May 2012, by the Choir of St Mary's Episcopal Cathedral, directed by Duncan Ferguson.

Gaudent in coelis

Gaudent in coelis animae sanctorum,
qui Christi vestigia sunt secuti;
et quia pro eius amore sanguinem suum fuderunt,
ideo cum Christo exultant sine fine.

*In heaven rejoice the souls of the saints,
who have followed the steps of Christ;
and, because for his love they shed their blood,
therefore with Christ they exult forever.*

Anonymous, Magnificat Antiphon

Joanna Marsh (b. 1970)

2. Thou hast searched me and known me

Joanna Marsh writes:

'Written as a tribute to my mother Barbara Marsh who died in 2013, the choice of text was influenced by her unwavering Christian faith and sense of the constancy of God.

'In this piece I use a repetitive cadential sequence with a low root that evaporates away into ethereal upper registers; the thick textures quickly reducing to thin ones. These thin textures are frequently left hanging in the air and unresolved. I was interested to see how the cadential figure might be used as a way of generating material: first used at the beginning of the phrase, then punctuating the middle and then at the end. The piece evolved from this idea.'

Thou hast searched me and known me

O Lord, thou hast searched me and known me.
Thou knowest my downsitting and mine uprising,
thou understandest my thought afar off.
Thou compassest my path and my lying down,

and art acquainted with all my ways.
For there is not a word in my tongue,
but, lo, O Lord, thou knowest it altogether.
Thou hast beset me behind and before,
and laid thine hand upon me.
Such knowledge is too wonderful for me;
it is high, I cannot attain unto it.

Psalm 139:1-6

Judith Bingham (b. 1952)

Edington Service

3. Magnificat
4. Nunc Dimittis

Bingham's second setting of the Magnificat and Nunc dimittis, made for the fiftieth Edington Festival of Music within the Liturgy in 2005, involves an imaginative leap back to the first Christian congregations. The composer chose the Latin text for her Edington Service as a vehicle to return to the distant past. 'The Magnificat only has an organ pedal accompaniment, a repeated rhythmic motif,' she observes. 'I wanted to make both movements sound arcane, as if evoking worshippers of two thousand years ago. The Nunc dimittis seems to be wafting down the airways from a long time ago.' Originally conceived for mixed choir, this is the first recording of the revised version, for upper voices.

Magnificat

Magnificat: anima mea Dominum.
Et exultavit spiritus meus: in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies:
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham et semini ejus in saecula.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in saecula saeculorum. Amen.

*My soul doth magnify the Lord:
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his
hand-maiden:
for behold, from henceforth all generations shall
call me blessed.
For he that is mighty hath magnified me:
and holy is his name.
And his mercy is on them that fear him:
throughout all generations.
He hath showed strength with his arm:*

*he hath scattered the proud in the imagination
of their hearts.*

*He hath put down the mighty from their seat:
and hath exalted the humble and meek.*

*He hath filled the hungry with good things:
and the rich he hath sent empty away.*

*He remembering his mercy hath holpen his
servant Israel:*

*As he promised to our forefathers, Abraham and
his seed for ever.*

*Glory be to the Father, and to the Son,
and to the Holy Ghost:*

*As it was in the beginning, is now,
and ever shall be:
world without end. Amen.*

Luke 1:46-55

Nunc Dimittis

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
Gloria Patri et Filio, et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
in saecula saeculorum. Amen.

*Lord, now lettest thou thy servant depart
in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face
of all people;
To be a light to lighten the Gentiles and to be
the glory of thy people Israel.*

*Glory be to the Father, and to the Son,
and to the Holy Ghost: as it was in the beginning,
is now and ever shall be, world without end.
Amen.*

Luke 2:29-32

Joanna Marsh

Missa Brevis: Collegium Sanctae Catharinae

5. Kyrie
6. Gloria
7. Sanctus & Benedictus
8. Agnus Dei

Joanna Marsh writes:

'Missa Brevis: Collegium Sanctae Catharinae is a mass setting written for the two choirs of St Catharine's College Cambridge: the mixed College choir and the choir of girl choristers. Two of the movements, the Kyrie and Benedictus are for the Girls' choir alone. The first performance of the Missa Brevis was on Ascension Day 2016, and to fit with this theme I selected a Biblical text from the Old Testament that is widely interpreted as a prophesy of the Ascension of Christ; Daniel verses 13-18. The musical content of each movement is paired with a line of text so that music becomes vehicle to relate the meaning of the words to this liturgical context.

'In the passage Daniel discusses his 'night visions'. The 'Kyrie' draws from verse 13 and

opens expectantly awaiting the Son of God's arrival, 'As I watched in the night visions, I saw one like a human being coming with the clouds of heaven. And he came to the Ancient One and was presented before him'. The 'Gloria' reflects on Christ being given dominion, glory and kingship. It is more strident in nature, asserting that, 'His dominion is an everlasting dominion that shall not pass away, and his kingship is one that shall never be destroyed'. The 'Sanctus' and 'Benedictus' dwell on the words 'the holy ones of the Most High shall receive the kingdom and possess the kingdom forever' and the 'Agnus Dei' recalls music from the 'Gloria' in a gentler vein and provides a reflective ending to the setting.'

The Missa Brevis was commissioned by St Catharine's College with the help of funds generously donated by John and Dale Reed.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.*

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus pater omnipotens.
Domine filii unigenite, Jesu Christe.
Domine Deus, agnus Dei, filius patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram patris, miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei patris. Amen.

*Glorify be to God on high,
and in earth peace towards men of goodwill.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly king, God the father almighty.
O Lord, the only-begotten son Jesus Christ;
O Lord God, lamb of God, son of the father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the father,
have mercy upon us.
For thou only art holy, thou only art the Lord,
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the father. Amen.*

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

*Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

*Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

*Lamb of God, that takest away the sins of
the world: have mercy on us.
Lamb of God, that takest away the sins of
the world: have mercy on us.
Lamb of God, that takest away the sins of
the world: grant us peace.*

Sally Beamish

Two Canticles

9. Canticle by the Lax Pool
10. Among the Sundered People

These two settings of poems by Martin Shaw were commissioned by the R.A. Vestey Memorial Trust for the Choir of St Edmundsbury Cathedral, directed by Scott Farrell. The first performance was given in 1998.

Canticle by the lax pool

The new-hatched fish pause in the lax pool,
Taut as they wait for their moment of delight.
Ahead, the rush of the gleaming rapid.
We pray with their moment.

Floating on the quicker water, the female passes empty,
Weak, gulls plunge for her in their moment of delight.
Ahead, the rush into the dark ocean.
We sigh at the loss.

Wonder we, Christ, at the delight in these our measured voices;
Yet wonder we, Christ, at the loss in our longing prayer;
Wonder we, Christ, but come untie our knotted souls;
We canticle our desire.

Prompt listener and ourselves
Into a brief union in sound and silence;
And in this our delight find
New wonder at your presence.

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Among the sundered people

Into the fragmented depths,
You come to me as fragments,

Bread and wine – Presence of Love
Christ of the Eucharist,
Fragmented God.

Into the unravelling earth
You come unravelled
In bread and wine.

Among the sundered people you come,
Your body pulled asunder
In bread and wine.

Down among the broken bones of my soul
You drop – broken body of Christ –
In bread and wine.

My split soul draws round you
And feeds from you
As scattered children
Round a binding mother.

From there, strengthen me
To be among the sundered people
Where your body hungers and bleeds.
From there, enliven me to the tension
Of your loving conflict
In the unravelling earth.

In this your hidden mystery,
Open my lips to receive you.
To be you.

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Judith Bingham & Thomas Tallis (c. 1505-1585)

11. The Spirit of truth

12. If ye love me

Judith Bingham writes:

'I have done several reworkings, the point of which, to my mind, is to reveal the sometimes overlooked harmonic richness of famous choral pieces. In each case the music is entirely made up of harmonies taken from the standard piece, and always segues straight into it. The new text also tries to open up a window onto the other text. In this case, – writing a piece to celebrate the 60th birthday of Stephen Cleobury – I took the seemingly simple anthem *If ye love me* by Thomas Tallis, a piece he must have conducted many times. Its simplicity was very much the result of Cranmer's suggestions for a more syllabic style of setting in music, so it is intriguing to me that Tallis repeats the words 'the spirit of truth' so many times. For the text of the re-working I took Cranmer's own reported last words: 'Lord Jesus, receive my spirit... I see the heavens open and Jesus standing at the right hand of God,' spoken as he was being burned at the stake.'

The spirit of truth/If ye love me

If ye love me ... e'en the spirit of truth.
Lord Jesus, receive my spirit.
I see the heavens open,
and Jesus standing at the hand of God.

If ye love me, keep my commandments,
and I will pray the Father,
and he shall give you another comforter;
that he may abide with you for ever,
e'en the spirit of truth.

Acts of the Apostles 7:59, 56
John 14:15-17

Judith Bingham &
Samuel Sebastian Wesley (1810-1876)

13. The darkness is no darkness

14. Thou wilt keep him in perfect peace

Judith Bingham writes:

'*Thou Wilt Keep Him in Perfect Peace* by S.S. Wesley is a old war-horse of church music: once, when playing it through on the piano, I noticed how unusual some of the harmonies are in isolation, and wondered what would happen if you were to take those harmonies and re-work them into a new piece. I decided that I would re-work some of the words as well, so that the final result is more like a love-song. The piece segues into the Wesley, hopefully providing a new window on the familiar harmonies.'

The darkness is no darkness/Thou wilt keep him

Thou wilt keep him in perfect peace,
whose mind is stayed on thee.
The darkness is no darkness with thee,
but the night is as clear as the day:
the darkness and the light to thee are both alike.
God is light, and in him is no darkness at all.
O let my soul live, and it shall praise thee;
for thine is the kingdom, the power and the glory.

Isaiah 26:3
Psalms 139:1
First Epistle of John 1:5
Psalms 119:175

Judith Bingham &
Charles Hubert Hastings Parry (1848-1918)

15. Distant thunder

16. My soul there is a country

Judith Bingham writes:

'Both Parry and Robert Bridges (with whom he frequently collaborated) were profoundly disturbed by the First World War. Bridges didn't write during the war years, and Parry was stricken to be at war with a country whose culture he deeply revered. He was to die at the end of the war in the 'flu pandemic, and *My Soul, there is a Country* sounds to me valedictory and yearning. The greatest harmonic diversity happens (oddly) with the words 'One who never changes', – maybe a heartfelt response to the unsettled era

through which they were living. I chose Robert Bridges' late Victorian poem 'The Evening Darkens Over' because it also seems to be looking towards a dark horizon. This piece is the latest in several re-workings I've done of famous and familiar choral pieces, in which I take some of the harmonies and rework them into another piece, with different words. Occasionally, in this piece, there are overlaps that cause ambiguity in the harmony, but most of the time the harmonies are Parry's, and in the same spacing. Some of the chords seem implausible, like the discord on the words 'thick clouds conspire', but choral bonbons are always much more subtle and ambiguous than we give them credit for. Along with the Bridges poem I've included the words of the Nunc Dimittis which for me are always associated with twilight.'

Distant Thunder/My soul, there is a country

The evening darkens over
After a day so bright,
The windcapt waves discover
That wild will be the night.
There's sound of distant thunder.

Nunc dimittis servum tuum Domine,
secundum verbum in pace.
[Lord, now lettest thou thy servant depart
in peace, according to thy word.]

The latest sea-birds hover
Along the cliff's sheer height;
As in the memory wander
Last flutterings of delight,
White wings lost on the white.

Quia viderunt oculi mei salutare tuum
quod parasti ante faciem omnium populorum.
[For mine eyes have seen thy salvation which
thou hast prepared before the face of all people.]

There's not a ship in sight;
And as the sun goes under,
Thick clouds conspire to cover
The moon that should rise yonder.
Thou art alone, fond lover.

Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
[To be a light to lighten the gentiles,
and to be the glory of thy people Israel.]

Robert Bridges (1844-1930)
Luke 2:29-32

MY soul, there is a country
Far beyond the stars,
Where stands a wingèd sentry
All skilful in the wars:
There, above noise and danger,
Sweet Peace sits crown'd with smiles,
And One born in a manger
Commands the beauteous files.
He is thy gracious Friend,
And—O my soul, awake!—
Did in pure love descend

To die here for thy sake.
If thou canst get but thither,
There grows the flower of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.
Leave then thy foolish ranges;
For none can thee secure
But One who never changes—
Thy God, thy life, thy cure.

Henry Vaughan (1621-1695)

Sally Beamish
St Catharine's Service
17. Magnificat
18. Nunc Dimittis

This setting of the canticles for evensong were commissioned by the choir of St Catharine's College, Cambridge with the help of funds generously donated by John and Dale Reed. The first performance was on 2 March 2006, directed by Edward Wickham. The settings are inspired by ancient Celtic Quern songs – songs for grinding corn. They are dedicated to the loving memory of the composer's grandmother, Una Hellen Stuart Snow.

See tracks 3 & 4, Edington Service: English words

*Programme notes © 2017 by Edward Wickham
and the composers as indicated.*



St Catharine's College Choir

St Catharine's College lies at the historic centre of Cambridge and at the heart of the University's distinguished musical tradition. Founded in 1473, there has been a choir associated with the college for over a hundred years. The mixed student choir currently consists of around 24 undergraduate and graduate members, augmented by former choristers from the Girls' Choir; and sings regular services in the college's eighteenth century chapel. In recent years the choir has toured as far afield as Japan, the United States and China, and makes frequent visits to the continent. This is the third recording by the choirs on the Resonus label, featuring the best in contemporary British choral music. The choir is directed by Dr Edward Wickham with the assistance of two organ scholars.

The St Catharine's Girls' Choir

The St Catharine's Girls' Choir – the first college-based girls' choir in the UK – was founded in 2008. The choir sings weekly in the College Chapel, as well as giving regular concerts and its repertoire extends from the early Middle Ages to the twenty-first century, with several works written specially for it. The choir is made up of 20 girls, aged

between eight and fifteen, drawn from local schools; and for this recording is augmented by former choristers.

The choir has performed in some of the UK's leading venues including London's St John's, Smith Square, and St David's Hall, Cardiff. It has performed live on BBC Radio 3's The Choir and toured to Poland and Hungary.

Edward Wickham

Edward Wickham is a Fellow and Director of Music at St Catharine's College, Cambridge. He combines his duties in Cambridge with performing engagements throughout the world. He came to St Catharine's College in 2003, and in 2008 established the first college-based children's girls' choir.

With The Clerks, the vocal ensemble he formed in 1992, he has made a series of ground-breaking recordings, principally of Franco-Flemish Renaissance music. In 2001 the ensemble completed an award-winning survey of the music of Jean Ockeghem and more recent projects have included first-time recordings of polyphony by composers such as Josquin, Barbireau and Regis.

In recent years, Dr Wickham has been exploring, through collaborative and experimental projects, modes of performance which break out of the traditional Western classical tradition. With multi-media sound installations, partnerships with singers from the Middle East, and ground-breaking educational and outreach programmes, he is committed to pursuing an idiosyncratic agenda of artistic innovation and social participation.

His most recent projects, funded by Arts Awards from The Wellcome Trust, explore issues of cognition and intelligibility in musical lyrics and libretti.



St Catharine's College Choir

Sopranos

Sasha Bailey
Gemma Cooper
Sian Ellis
Sarah Hess
Colette Howarth*
Eleanor Hunt
Rachel Lai
Kasia Ruskowski
Sofia Swenson-Wright

Altos

Elanor Bond
Ellie Chan
Olivia Franks
Emily Hallinan
Jasmine Hunt
Phoebe MacFarlane
Anna Mullock
Amber Reeves-Pigott

Tenors

William Barnes-McCallum
Joe Beighton
Michael Bell
Marcus Fantham

Basses

James Bartlett
Nathaniel Darling
James Dougal
Dan Hurst
Patrick Johansson
Christophe Karas

Sam Niblett
Matthew Temple

*solo in *The Darkness is no darkness*

St Catharine's Girls' Choir

Anna Morris
Francesca Hope Stevenson
Audrey Suryadarma
Isabella Wickham
Joanna Barrett
Abbie Keegan
Olivia Cleobury
Sophie O'Sullivan
Annabel Butler
Grainne Dignam
Beatrice Greenhalgh
Rebecca Peacock
Rachel Barlow
Amy Keegan
Agatha Pethers
with
Sian Ellis
Anna Mullock
Sofia Swenson-Wright
Jasmine Hunt
Eleanor Hunt

Organists

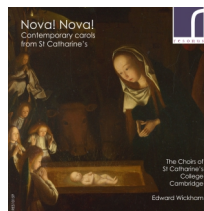
Will Fairbairn *Neville Burston Organ Scholar*
Alex Coplan *Junior Organ Scholar*

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Edward Wickham (conductor)
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The Choirs of St Catharine's College, Cambridge
Edward Wickham (conductor)
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